Duke
Libraries

THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY

BUILDING AND ENDOWING A NEW HOME FOR THE DUKE UNIVERSITY ART COLLECTIONS

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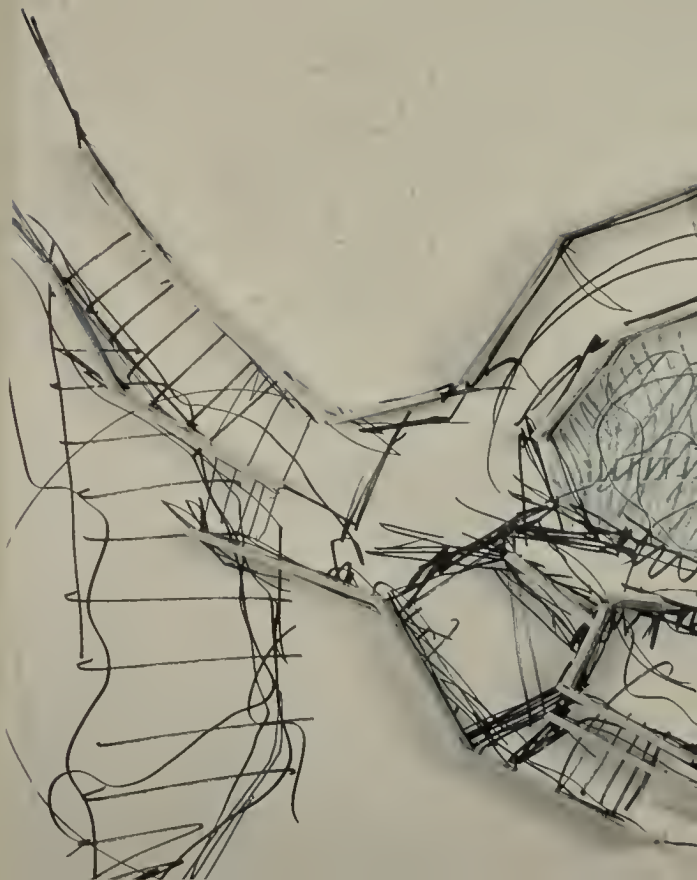
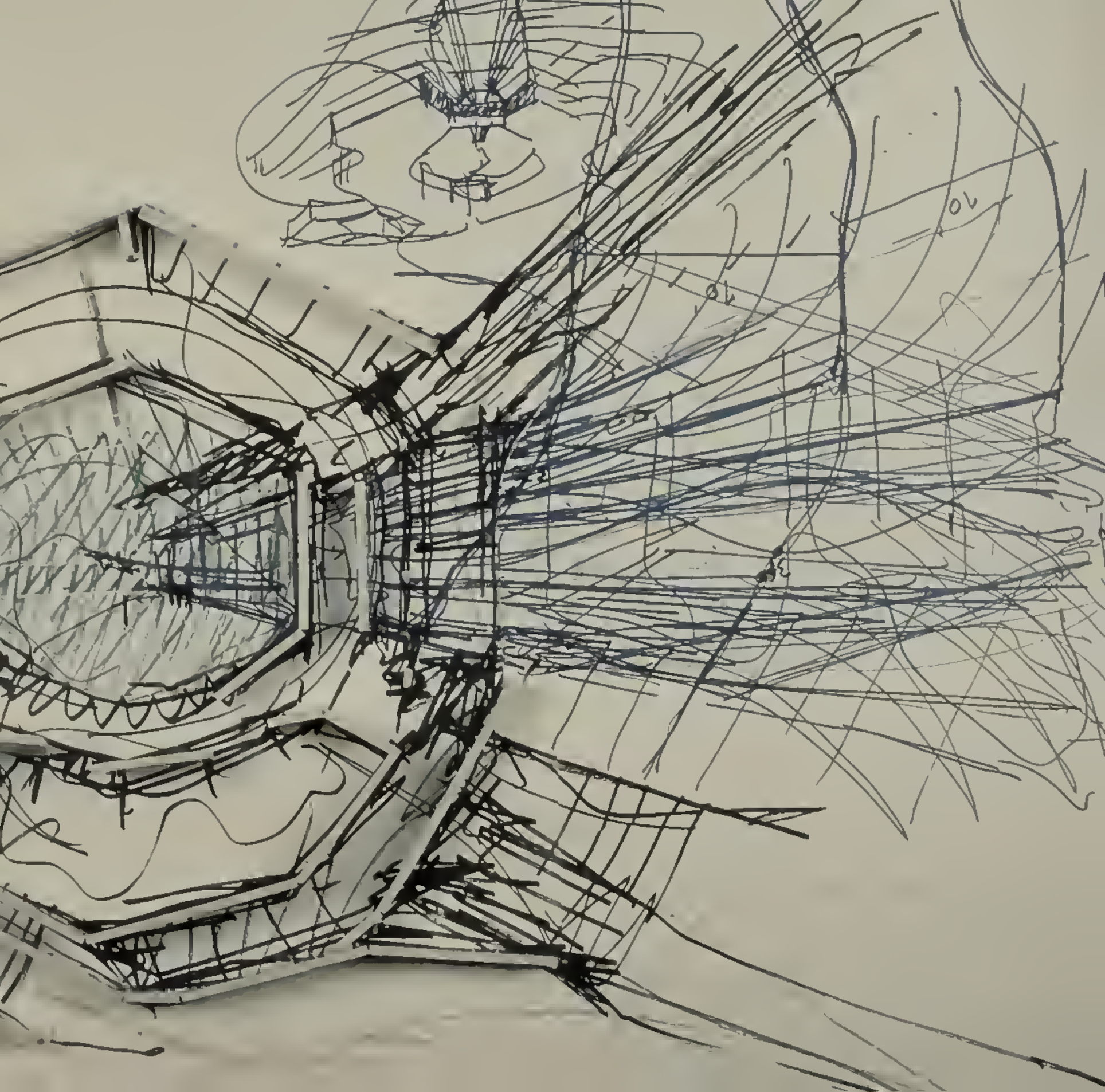
BUILDING AND ENDOWING A NEW HOME FOR THE DUKE UNIVERSITY ART COLLECTIONS



FACING OVERLEAF: Italian, *Trecento Panel* 800–850 Marble Collection of Duke University Museum of Art: Brummer Collection

Echoing the lines of the *Trecento Panel* from the Brummer Collection, one of Duke's most significant art holdings, architect Rafael Viñoly's Nasher Museum design moved from concept to rendered drawing to computer rendering as he collaborated with University officials for more than a year in defining the new home for Duke's current and future collections.



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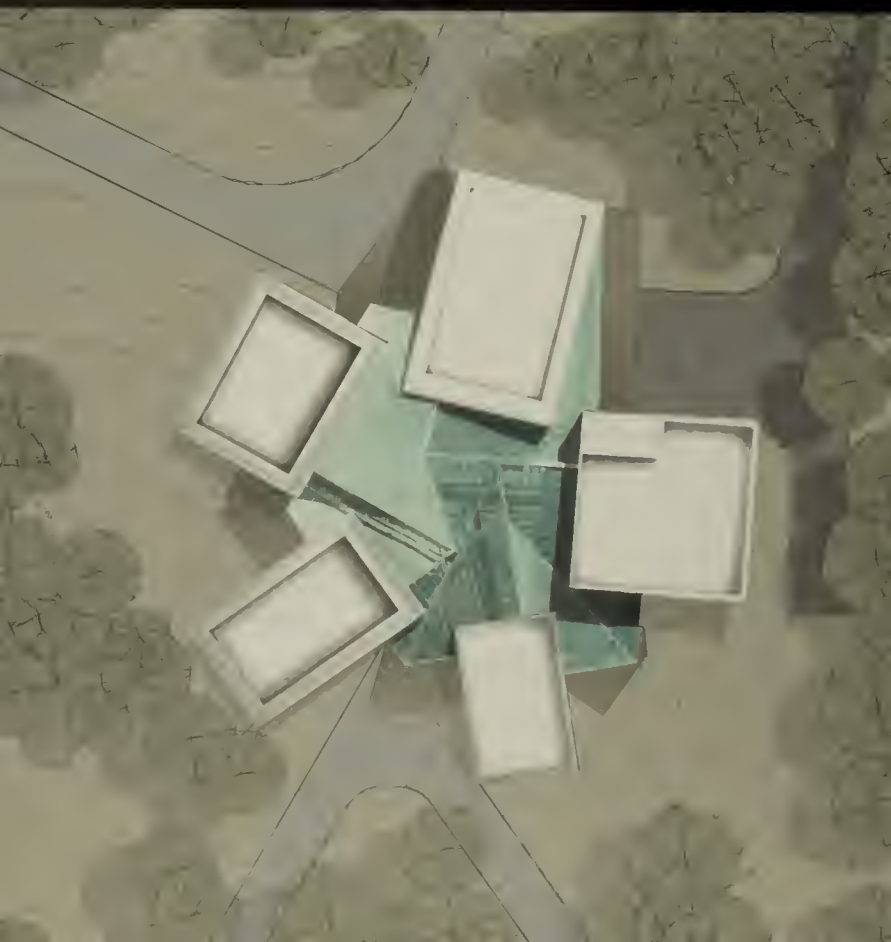

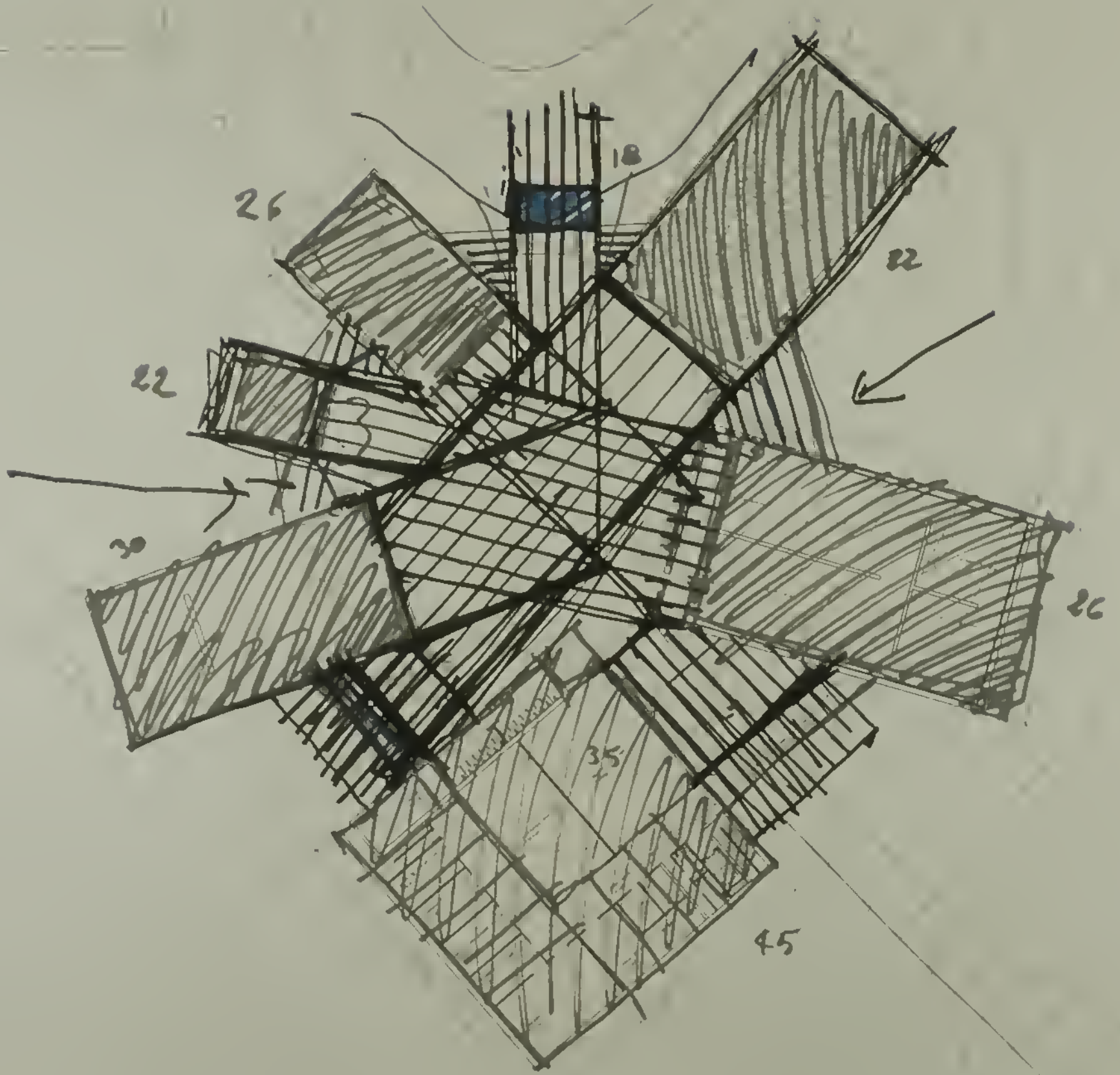
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"Artists help all of us to realize what it means to be fully human. Duke's programs in the arts should be devoted to enabling as many individuals as possible, from all the diverse communities the University serves, to realize this extraordinary potential."

From the 1997 report by the Task Force on the Arts

After decades of hope and planning, Duke University is building and endowing the Nasher Museum of Art. This architecturally distinguished facility, a symbol of Duke's commitment to the arts, will facilitate learning, research, and interdisciplinary collaboration across the Duke campus, throughout the surrounding communities, and beyond. To create this riveting centerpiece for the arts and secure the resources to support it, the University seeks to raise $29 million.

Romare Bearden, *The Family*, 1948. Gouache and watercolor on paper. Collection of Duke University Museum of Art.

A Message from the President of Duke University

The Nasher Museum of Art at Duke University is an eagerly anticipated addition to our campus.

Art is immensely important to any community, particularly one that exists to foster teaching and learning. At Duke the opportunity to see, be moved by, and learn from the ideas of artists is a vital part of education across the disciplines. To students and faculty members, as well as to citizens of our city, region, and state, Duke's permanent collections and visiting exhibitions offer views of beauty, truth, faith, and passion that transcend place and time. We want that experience to be available to everyone.

Ray Nasher and his family have made it possible for us to commission Rafael Viñoly to design a facility that will provide the display and proper care of art, a place that is itself truly a work of art. Our new museum will allow us to increase our collections, to show and protect them better, and to provide more space to teach. Its site is central to all of Duke, as well as accessible to visitors.

Duke has always valued the arts, but the University has not always been in a position to support them appropriately. The Nasher Museum of Art will help us to do this from the day it opens. With the participation of all those who treasure art and its influence, that day will soon dawn at Duke.

Nannerl O. Keohane

TOP Yoruba Artist, *Beaded Ceremonial Crown*, Beads and leather, Collection of Duke University Museum of Art, gift of Dr. and Mrs. Edward Lastt

BOTTOM Polygnotos, *Red-figure Calyx Krater*, Attica, ca. 450-440 BCE, Terracotta, Duke Classical Collection, gift of Dr. and Mrs. James H. Semans, the Thomas and Virginia C. Semans Teaching Collection

Duke University Museum of Art:

Since its creation in 1969, Duke University Museum of Art (DUMA) has played a vital role in the intellectual, cultural, and artistic life of Duke University. Today, the art museum programs reach into every corner of the Duke campus and the surrounding communities, encouraging new and innovative collaborations to facilitate learning and the exploration and appreciation of art. Over the past three decades, DUMA has steadily expanded and refined its permanent collections, events schedule, and outreach programs to stimulate the intellects and souls of members of the University and local communities as well as art professionals and enthusiasts around the nation and the world.

Duke University Museum of Art has built a reputation for organizing and circulating thought-provoking, dynamic scholarly exhibitions that contribute to the process of learning. From the psychoanalytic drawings of Jackson Pollock, to the genius of architect Louis Kahn, to the elite pottery painting of the ancient Mayans, to the historic colored lithographs of Jerusalem and the Holy Land by David Roberts, the museum's diverse, creative programs defy typecasting. DUMA also has permanent holdings that include nationally recognized collections: the Brummer Collection of Medieval and Renaissance Art, Old Master paintings and sculpture, nineteenth- and twentieth-century

A Central Role in the Life of the University and the Community

Russian art collections, as well as Greek, Roman, and African art, and a large pre-Columbian collection.

Making Art an Integral Part of Learning across the Duke Campus

At the core of Duke University Museum of Art's academic mission is a commitment to teaching and scholarship, a commitment that supports Duke University's mission to provide a superior liberal arts education. The museum is an integral part of the educational experience for students, who visit DUMA to see fine art, to take classes, and to participate in special events. Among the museum's most innovative programs is the student-curated exhibition series, which provides a rare opportunity for undergraduates to curate a major, main-gallery exhibition: to visit galleries; meet with artists, dealers, and collectors; formulate the show's theme; secure loans; conceive, write, and help design the catalogue; install the exhibit; train the docents; and lecture on opening night.

The museum's director and staff work with departments and programs throughout Duke University to help faculty integrate DUMA's resources into courses and research. Each week, Duke professors across a range of disciplines bring classes to the museum to explore its collections and specific exhibitions: One day, the museum might host a freshman writing class that will use an object from the Renaissance collection as a prompt for an essay. The next day, photography students seek to capture the essence of a painted Mayan vessel. The next, DUMA's director brings a painting out of storage to share with a Russian history class. In this way, students' contact with art is part of the curriculum.

As a crossroads where the diverse interests and perspectives of the University community meet, DUMA fosters multidisciplinary partnerships across the campus. Some examples:

- An arts festival, created in collaboration with Duke Institute of the Arts, featured the work of Federico Garcia Lorca.
- A special exhibit brought together an earth and ocean sciences professor, a batik artist, and a poet to celebrate the world's barrier islands.
- An exhibit in partnership with the History of Medicine Collection at Duke University Medical Center showcased historical holdings from North Carolina's four medical school libraries.
- The Ciompi Quartet, Duke's resident string quartet, offers a concert series in the museum that features guest composers and music historians.

The collections are an integral part of the educational experience for Duke students.

Uri Katzenstein still from video-performance *The Family of Brothers*, 1999

David Roberts *Jerusalem The Church of the Purification*, 1842-1845. Tinted lithograph with hand coloring. Collection of Duke University Museum of Art

■ Close collaboration with the Duke–University of North Carolina Program in Latin American Studies is building scholarly connections to Latin American artists and museums.

■ A partnership with four departments, the Freeman Center for Jewish Life, and the Bryan Center brought Uri Katzenstein, a contemporary Israeli performance artist, to campus.

■ The series, "The Academic Eye," gives distinguished Duke faculty members the freedom to curate their own shows. In 2001, award-winning writer Reynolds Price focuses on the work of a figurative landscape painter from North Carolina. In 2002, internationally acclaimed playwright Ariel Dorfman features the work of a contemporary Spanish Chilean painter.

The museum staff also works with departments and programs as diverse as geology, Slavic languages and literatures, Romance studies, art and art history, religion, drama, music, dance, and English, as well as the Nicholas School of the Environment and Earth Sciences, the Divinity School, and the Mary Lou Williams Center for Black Culture. Through these relationships, DUMA serves as a cultural catalyst for interdisciplinary collaboration and an intellectual center to generate new scholarship, enhance the quality of education across the University, and provide a seminal experience in the cultivation of visual literacy.

Reaching Out to the Greater Community

Duke University Museum of Art reaches out to the local arts community and neighbors in Durham and the Triangle and Triad regions, inviting local art critics to curate exhibitions and presenting regular shows devoted to artists in the Triangle. A series of family days provides

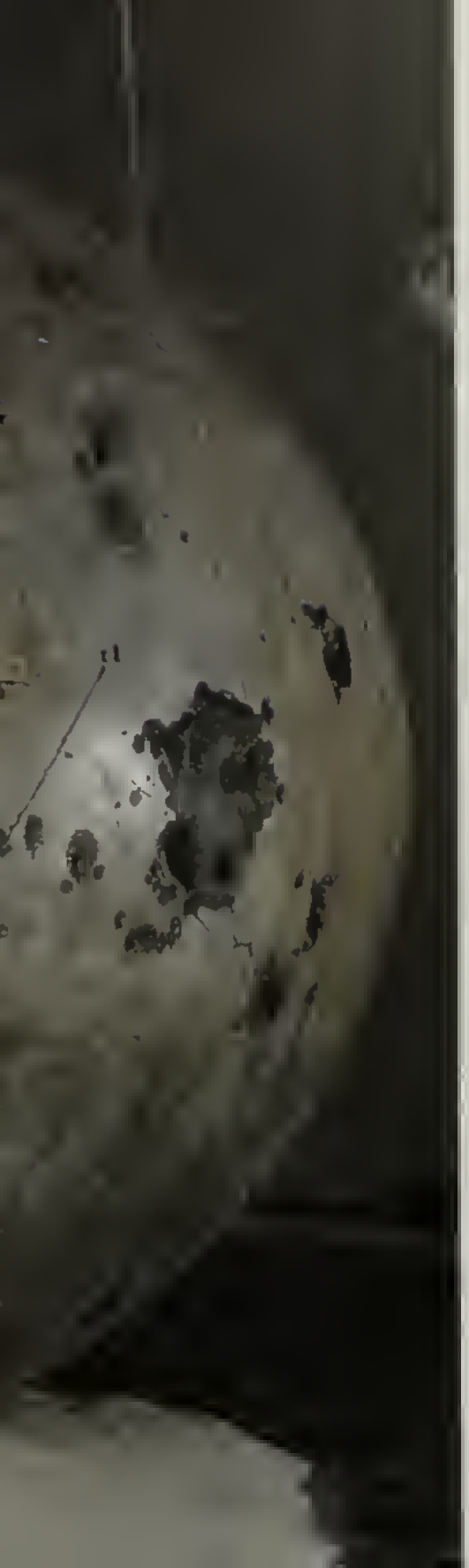
Florentine *Madonna of Humility*, ca. 1390–1420. Gold ground and tempera on panel. Collection of Duke University Museum of Art, given in honor of Marilyn M. Segal by her children

educational opportunities for parents and children from the surrounding community, and the "After Hours" series brings community members together to enjoy unique programs that combine art, music, poetry, and lectures on the culinary arts.

DUMA also reaches out to public and independent schools throughout North Carolina to help teachers integrate the arts into their coursework. Classes from preschool to high school come to the museum for curriculum-based tours, and DUMA staff, docents, and Duke student volunteers provide outreach programs in the schools. A children's art club brings local fourth and fifth graders to DUMA each week to learn how to look at and talk about art, and an annual exhibition of artwork by Durham high school artists draws large audiences from the local community.

Building a Strong Reputation in the National and International Art Communities

As a vital part of a national university with international influence, DUMA also serves audiences and cultivates relationships around the world. Many exhibitions have traveled throughout the United States and abroad, and DUMA's exhibition catalogues, many published in association with the Duke University Press, are in major museum bookstores worldwide. Duke is the only American museum to have forged a faculty-student exchange program with the Museo del Prado in Madrid, and the museum has built especially strong contacts with Russia and Central and South America. The colored lithographs of the Holy Land have been loaned to museums around the country. There are plans to bring DUMA's collection on line, which will further expand the audience and impact of these scholarly works.



Alexander Brodsky and Ilya Utkin, *Portrait of an Unknown Person or Peter Carl Faberge's Nightmare*, 1990. Plaster, paint, wood, sand, fabric, and metal. Collection of Duke University Museum of Art

A Pressing Need for a New Facility

Clearly, Duke University Museum of Art has thrived since its inception in 1969. Its programs and exhibitions have greatly enhanced the cultural and intellectual climate at Duke, in Durham, and beyond. Because DUMA's successful programs and collections have developed with limited facilities and resources, there is strong reason to believe there can be far greater development in a new, expanded facility.

Duke's art collections have resided on the East Campus quadrangle in a former science building that was erected in 1927 and retrofitted in 1969 for the museum's use. From the start, DUMA's staff and supporters were happy to have a place to call home—even if the engraved sign over the door still said "Science" and the makeshift, cramped facilities were not always ideal for the museum's charge to preserve, exhibit, and collect art.

Over the past three decades, DUMA's exhibitions, programming, and staff have grown, and the physical facility has been unable to keep pace. Insufficient gallery space, an antiquated lighting system, wide fluctuations in gallery temperature and humidity, piecemeal storage facilities, and lack of a loading dock, receiving area, and climate-controlled storage make it difficult to adequately display and protect artwork. The museum's staff has outgrown its minimal office space. It is a tribute to the collections that visitors have come to a place that is hard to find and has just four parking spaces.

The lack of adequate facilities is no longer merely an inconvenience—increasingly the inadequate conditions have resulted in lost opportunities.

- Many important and challenging shows cannot be brought to campus because of the small size and inflexible layout of the current galleries, as well as substandard climate control, storage, and security. For instance, the current facility could not host works by El Greco, Velasquez, and Rubens that are part of an international loan show of Spanish art from the court of Phillip III organized by DUMA's curator. Exhibits that require technological support such as computer wiring also cannot be accommodated. Because the museum shares occupancy with other departments, requisite security is sometimes impossible.
- Collections cannot be adequately displayed: a Duke-owned painting by eighteenth-century British artist John Hoppner is too tall to hang in the museum's present space, for example, and 90 percent of DUMA's collection of pre-Columbian pottery, textiles, and artifacts—one of the finest collections in North America—remains in storage for lack of exhibition space.

Joaquin Sorolla Y Bastida, *Portrait of Miss Mary Lillian Duke* 1911. Oil on canvas. Collection of Duke University Museum of Art, gift of Nicholas Benjamin Duke Biddle

"A Duke education is enhenced by exposure to art and design in virtually every discipline, end our current facility simply does not provide enough spece to teach. That the needed spece will be within a beeutiful and functionel structure is wholly appropriate."—Peter Lange, Provost, Duke University

- The current facility does not heve proper lecture arees or sufficient space for students to do art projects.
- Inadequate storage room often makes it difficult or impossible to meet professors' requests.
- Large groups cannot visit beceuse of insufficient space.
- Future accreditation may be threatened. To obtain eccreditation by the American Art Museum Association in 2000, DUMA had to rent off-site storage for works that hed been stored in substanderd areas of the attic end basement. Accreditation is vitally necessary for the museum to secure future foans from other institutions and to ensure the preservation of its own collection.

If Duke University Museum of Art is to fulfill its ecademic mission and its role in Duke University's artistic and intellectual life, the museum must address these challenges.

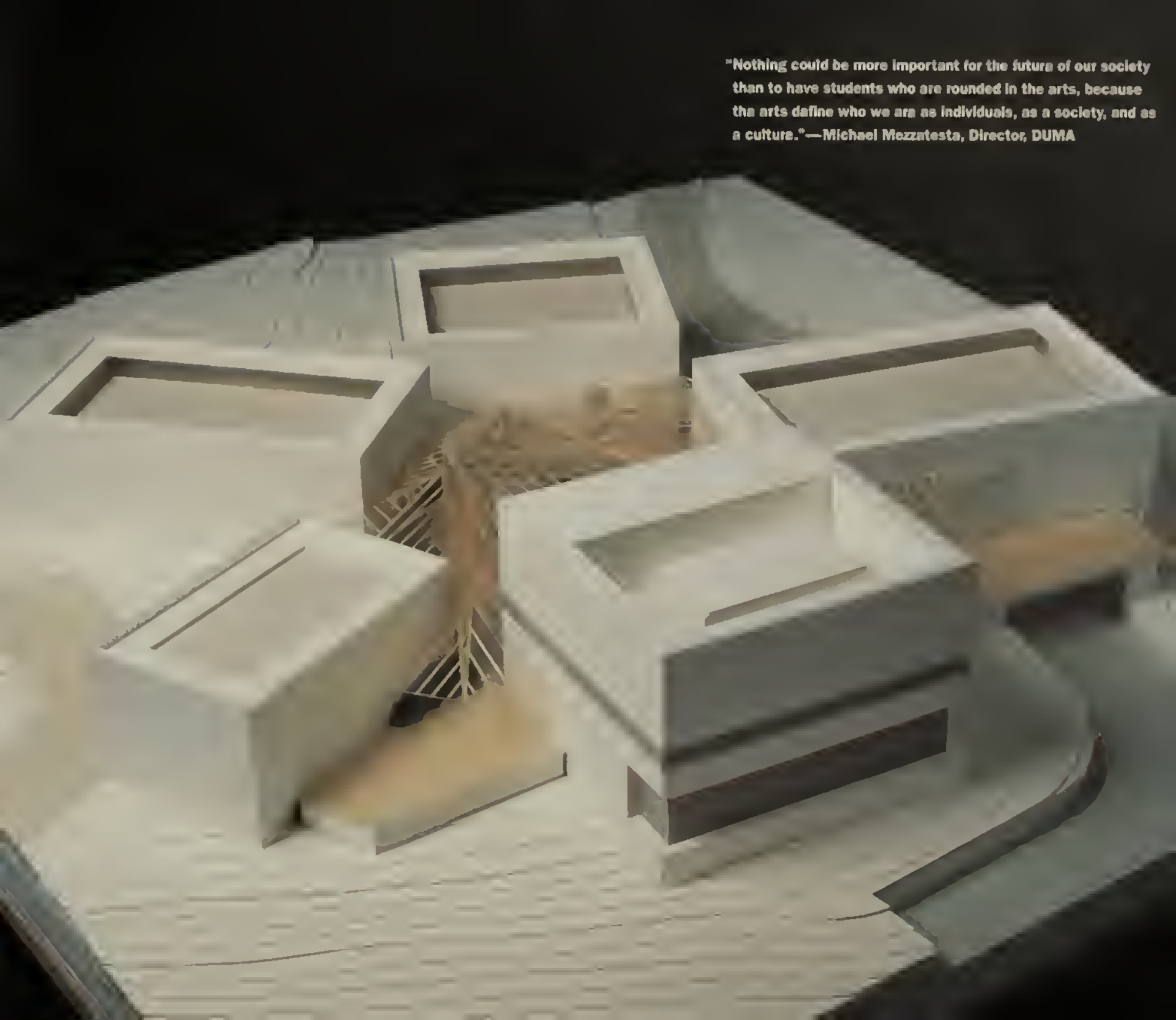
The Time is Now

The vision of creating a new home for Duke University Museum of Art is not new. But it is a vision whose time hes come.

Duke is not alone in understanding the importance of a strong campus art museum. Harverd, Princeton, Stanford, and Yale have long had mejor campus art museums that are integral to university life, and each has invested considerable resources to build architecturally distinguished additions or renovetions. Furthermore, in the recent pest avery major university in the Triangle and Triad, with the exception of Duke, has constructed or updated its art museum.

In 1997 a task force on the arts completed a comprehensive enalysis of the state of the arts at Duke. The committee pointed to a strong interest in the arts on campus and edvised that the time is now "to foster rigorous study of aesthetic expression end to promote creative activity throughout the University community." To reach this goal, the task force urged the construction of a new home for Duke University Museum of Art: "a first-rate museum thet is needed before the University can justifiably claim eminence in the fields of art and ert history or in higher education mora generelly."

The report was followed by two yeers of careful study, thorough planning by University faculty, staff, other experts, and beginning in 2000, one of the world's foremost architects. Those efforts heve produced plens for "a first rate museum" for Duke.

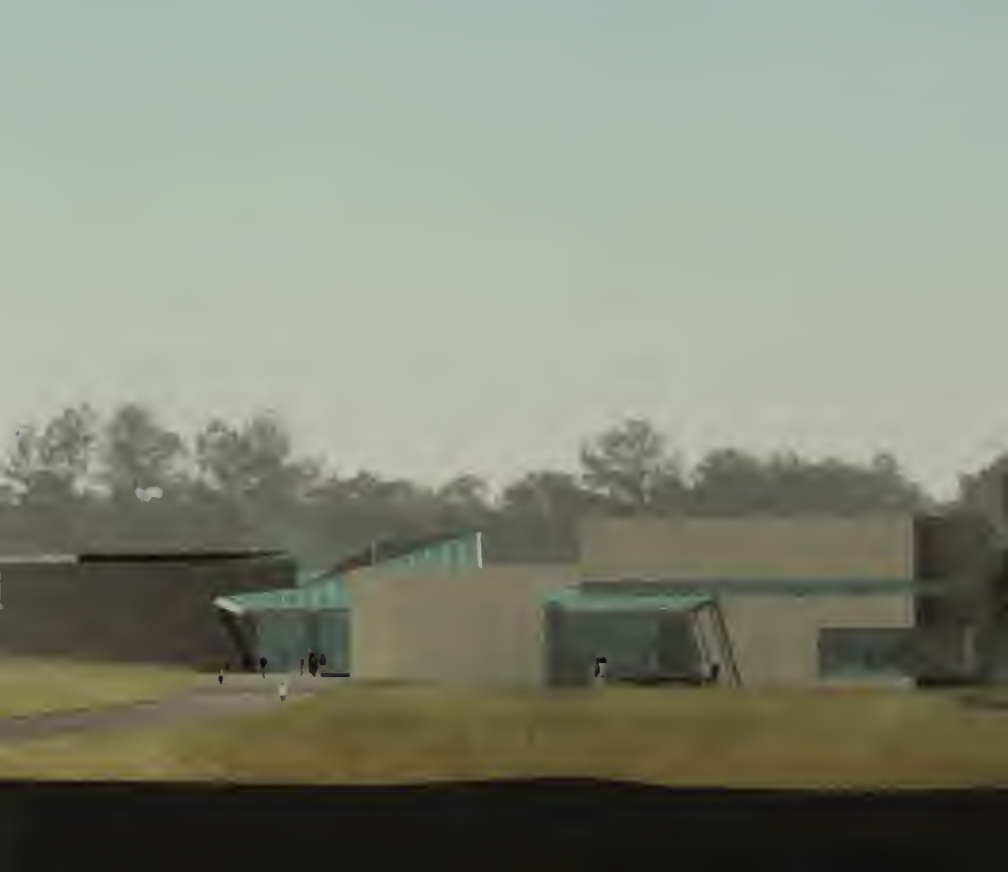


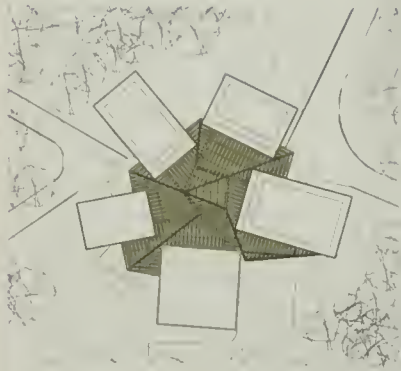
"Nothing could be more important for the future of our society than to have students who are rounded in the arts, because the arts define who we are as individuals, as a society, and as a culture."—Michael Mezzatesta, Director, DUMA

The Nasher Museum of Art at Duke University

The Nasher Museum of Art at Duke University, named for the family of Raymond D. Nasher T'43, its leading benefactor, will stand as a symbol of the University's commitment to the arts as an integral part of a Duke liberal arts education. Internationally renowned architect Rafael Viñoly has designed an enduring work of architectural and artistic significance that will be a landmark and will attract visitors from near and far. Scheduled to be completed in 2003, the new museum will advance the educational goals of the University in the arts and project Duke's art museum to a higher level of professional visibility.

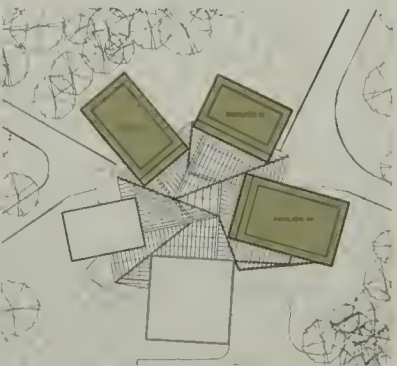
Prominently located on nine wooded acres at the southeast corner of Campus Drive and Anderson Road, near the popular Sarah P. Duke Gardens, the Nasher Museum of Art will be harmoniously integrated into the landscape. Standing near the geographic center of the University campus, the new art museum will be a uniting symbol for the University and the arts community and will provide visual testament to the centrality of the arts at Duke. Ample, accessible parking and a stop on the Duke bus line will facilitate visits by individuals and groups from within the University community as well as Durham, the rest of the Triangle, and beyond.

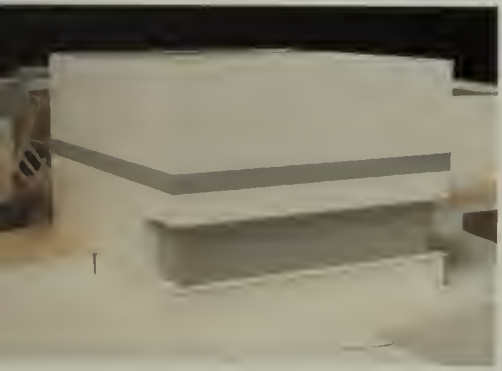




THE GRAND HALL Visitors to the Nesher Museum of Art will step immedietely into e stunning, 10,000-squere-foot atrium that will create a sense of excitement end enticipation for whet is contained in the encircling gelleries. The canopy of flowing gless and steel beems will redlete out to the five surrounding pevilions end stend in sherp contrast to the design of the concrete buildings. The Grand Hall's drematic, open spece will serve not only es e gateway to the gelleries, but also es e remerkeble venue for formel receptions, exhibits, and events for the University end surrounding community.

THE GALLERIES Through the atrium, visitors may enter any of three separate pavilions dedicated to the exhibition of art. Two will house Duke's permanent collections; a third will hold special and traveling exhibitions. Each of the rectangular, concrete buildings will offer flexible, precisely controlled open areas for exhibitions of various sizes, with moveable partitions and special accommodations for experimental installations and computer and video art. Through his design, Rafael Viñoly has created uplifting gallery spaces that promise visitors a memorable experience. Skylights allow for adjustable natural lighting supplemented by artificial illumination, and harmonious proportions create a sensitive relationship between the viewer and the works of art. Each building includes ample storage space, security measures, and a state-of-the-art climate and humidity control system.

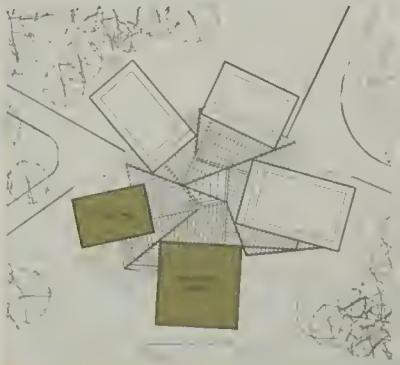




THE EDUCATION PAVILION Tha largast of the plannad buildings, this pavilion will featura two glass-walled classrooms that will support tha musaum's educational mission as wall as anough offices and conference aree to provida suitable spece for tha museum's staff. On the lower laval, tachnical workshops and storage space will sarva as e bahind-tha-scenes steging eraa for the public exhibitions. This pavilion will also faature a bookstore and museum café, with outdoor tarraca saating overlooking an expansiva sculptura garden that will serve as a site for artistic appreciation, social interaction, and as a gathering piece for outdoor concarts and public performancas.

THE LECTURE HALL The fifth building, a 175-seat auditorium, will accommodata the museum's growing educational functions and host classes, lectures, discussions, and performing arts avants.

"If you went to be considered e serious research institution, there's no question you heve laboretories. And the art museum is en ert leboretory for the University."—Professor Richard Powell, Chair, Department of Art end Art History



THE GIFT OF RAYMOND D. NASHER '43

The prospect of a new art museum at Duke University might still be a dream if not for the generosity and foresight of one man: Dallas banker, real estate developer, collector, and philanthropist Raymond D. Nasher. A Duke University trustee emeritus, Nasher made the new museum possible with his financial support. In recognition of his generous and visionary commitment to this important venture, the University is proud to name the new facility the Nasher Museum of Art at Duke University. Nasher's daughter, Nancy Nasher Haemisegger, a 1979 graduate of Duke University School of Law, is an honorary life member of the law school and a member of the Duke University Board of Trustees, the Campaign for Duke Steering Committee and the Nasher Museum of Art Development Committee. She is actively involved with the planning and development of the Nasher Museum of Art.

Born in 1921 in Boston, Raymond Nasher was first exposed to the arts by his parents. He and his late wife Patsy, spent nearly 30 years building an art collection. Today, their collection includes over 700 works of art including one of the most significant sculpture collections in the world with works by Rodin, Picasso, Matisse, Moore, and Gauguin, among many others. Their Guatemalan textile collection, donated to the Dallas Museum of Art in 1986, is considered one of the finest of its kind in the country, and their impressive collections have been displayed at preeminent museums nationally and internationally. Nasher is funding a sculpture center on a 2.5 acre site in the Dallas Arts District, where his personal collection is to be exhibited in an indoor pavilion and an outdoor garden. Long active in the arts community, he has served on the President's Commission for the Arts and on boards and councils for the National Gallery, the Fine Arts Museums of San Francisco, the Tate Gallery, the Guggenheim Museum, and the Louvre.

The Promise of a New Museum of Art

The Nasher Museum of Art and its endowment will help Duke's art museum fulfill its mission more successfully and better serve Duke students, faculty, and staff, the surrounding community, and a national and international audience. With these resources, Duke will be able to enhance and expand the museum's collections, exhibits, and educational programs and more widely share them.

- **The most profound impact of the Nasher Museum of Art and its endowment will be on teaching and learning. Professors will have more space for direct contact with works of art, to hold classes, and to conduct scholarly research; study/storage areas will make it possible to bring out pieces for classes to examine.**
- **The new galleries will permit the display of more artwork and larger scholarly exhibitions in an attractive setting and will bring more of the museum's permanent collections out of storage.**
- **An architecturally distinguished building, flexible gallery space, suitable climate control, and resultant better security, storage, and handling measures will bring more significant touring exhibitions to campus, as well as the ability to organize larger shows.**
- **The museum will be able to expand its permanent collections. Many alumni and friends have already expressed interest in donating significant works of art once the new facility is completed—donations they were reluctant to make, or Duke was reluctant to accept, under current conditions.**

AN INTERNATIONALLY RESPECTED ARCHITECT MAKES HIS MARK AT DUKE

To ensure that the Nasher Museum of Art will be an extraordinary architectural attraction in its own right—a singular and distinguished edifice that adds to the cultural landscape of our region and an architectural landmark that will attract people from around the world—Duke University retained internationally distinguished architect Rafael Viñoly.

Viñoly is one of the premier architects in practice today. He is perhaps best known for his Tokyo International Forum, which is regarded by many as one of the great buildings of the last decade of the twentieth century for its skilled use of light, refined materials, and meticulous attention to detail. Other notable Viñoly designs include the Regional Performing Arts Center in Philadelphia, Pennsylvania, the Princeton University Stadium in Princeton, New Jersey, and the Samsung Cultural and Education Center in Seoul, Korea.

An art lover who possesses strong feelings about how collections should be displayed, Viñoly's museum work includes renovations to the Queens Museum of Art, one of the landmark buildings of the 1939 World's Fair, where he produced beautiful new galleries that have rejuvenated the museum and its collections. He also designed a museum in Buenos Aires for the Fortabat Collection, one of the premier private collections in Latin America.

The Uruguayan-born Viñoly, who trained in Buenos Aires and came to the United States in the late 1970s, is the principal designer of Rafael Viñoly Architects, which provides comprehensive services in building design, urban planning, and interior design for new facilities, renovations, and restoration.

In February 2001, Viñoly delivered the Mary and Jim Semans Lecture at Duke, describing his work on the Nasher Museum of Art as part of the opening of an exhibition highlighting the evolution of the building's design.

"The museum's design creates a dialogue between the almost surgical clarity of the galleries and the presumably unpredictable movement of the glass in the atrium that represents exactly the opposite: a celebration, a 'wow' effect. The geometry gives you the sense of power, a level of excitement that encourages the use of the space for much more than just the display of art."—Rafael Viñoly, Architect

- **The new facility will offer a formal lecture hall, as well as ample space for classes, lectures, and gatherings, and suitable accommodations for larger groups.**
- **Better lighting and acoustics will encourage more performing arts events and present new opportunities for special performances.**

Endowment funds will allow the museum to meet growing needs, to add and improve programming, and to promote the facility and exhibits to a wide audience.

The creation of the Nasher Museum of Art—the first building created specifically for the arts at Duke since the 1970s—is a pivotal moment in the life of Duke University. With the museum's opening, Duke will have an art facility comparable to those of its peers. With the vast intellectual and cultural resources of Duke University and the surrounding community, the Nasher Museum of Art will become one of the finest art museums in the Southeast, bringing Duke University into the national and international arts spotlight, and serving as a catalyst for the advancement of all of the arts at Duke.

Naming Opportunities

GRAND HALL — $2,500,000

Naming opportunities within the Grand Hall range from $25,000 to $100,000, including

- Gates to Pavilions
- Computer Workstations
- Information Desk

PAVILION I — $1,000,000

- Post 1945 Permanent Collections

PAVILION II — $1,000,000

- Special Exhibitions

PAVILION III — $1,500,000

- Antiquity to Modern Permanent Collections

Benches in the Grand Hall and the gallery pavilions may be named for $10,000.

LECTURE HALL PAVILION — $1,000,000

EDUCATION PAVILION — $1,500,000

Naming opportunities on the Education Pavilion's first floor range from $50,000 to $350,000, including

- University Classroom
- Community Classroom
- Schools and Educators Office
- Docent Room

Naming opportunities on the Education Pavilion's second floor range from $25,000 to $350,000, including

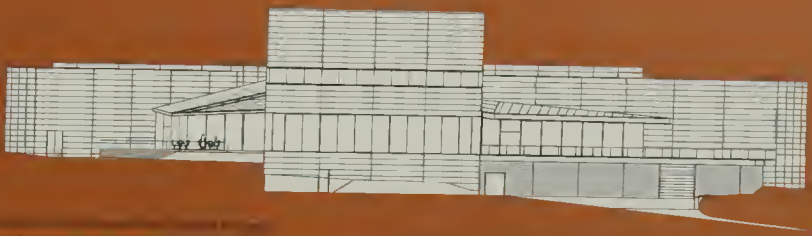
- Board Seminar Room
- Curators Offices
- Director Office
- Assistant Director Office
- Public Affairs Office
- Membership Office
- Registrar Office
- Security Office
- Special Events Office
- Student Work Area
- Art Reference Library Wall

CAFE — $500,000

BOOK STORE — $250,000

SCULPTURE GARDENS

- North — $500,000
- East — $500,000
- South Terrace — $100,000
- Cafe — $500,000
- Southeast — $500,000



Naming gifts may be made in a variety of ways and over a period of time. For information about how to support the Nasher Museum of Art at Duke University, please contact

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Also welcome are gifts of art that will complement and expand the museum's collections. For information, please contact

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www.duke.edu/dums

CURATORSHIPS / SUPPORT FOR CURATORS

To endow each curatorship (3 needed)	$1,000,000
To endow an assistant curatorship (1 needed)	$750,000
Curatorship support funds (10 needed)	$100,000
Student curated program funds (5 needed)	$100,000

ACQUISITIONS

To support acquisitions in a specific or general area (30 funds needed)	$100,000

EXHIBITIONS

To support each special exhibition (20 funds needed)	$100,000

EDUCATION

To support education and outreach programs (10 funds needed)	$100,000

UNRESTRICTED SUPPORT

To provide unrestricted program support funds	(minimum) $25,000

"My family and I are confident that this museum will be a significant addition to the cultural landscape of North Carolina and the South, an architectural landmark for the region, and a wonderful resource for Duke's students and art lovers for generations to come."

Raymond D. Nasher T'43

THE CAMPAIGN FOR DUKE

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